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"Gentleman's Agreement" Wins Award

20TH CENTURY-FOX production, "Gentleman's Agreement", won first position, with the New York critics, who voted it the best picture of the year. "Gentleman's Agreement" is a screen adaptation of Laura Z. Hobson's much discussed and widely-read book, the theme of which deals with Anti-Semitism, but unlike R-K-O's "Crossfire", on a caste, or social plane.

Aside from the New York critics award, "Gentleman's Agreement" commands respect and offers entertainment. It is a Darryl F. Zanuck production with Gregory Peck, Dorothy McGuire, John Garfield and a well-balanced cast of supporting players. Particularly noticeable for their ability are Celeste Holm, Anne Revere, June Havoc, Albert Dekker, Jane Wyatt, Dean Stockwell, Sam Jaffe. Direction by Elia Kazan and screen play by Moss Hart.

It appears to have been a field day for Italian productions, which presented two pictures in "the best running". While Time Magazine selected "Shoe Shine" as the best picture of the year, produced by Paolo W. Tamburella and "To Live In Peace", produced by Carlo Ponti, in the runner-up classification, the New York critics gave first place to the latter picture and placed "Shoe Shine" as a close runner-up. France's "Panic" and "Children of Paradise" followed them on the foreign picture rating.

Deborah Kerr was considered the best actress for her work in "Black Narcissus" and "Adventuress", two British pictures. William Powell received a first for his work in "Life With Father", and "The Senator Was Indiscreet". Elia Kazan received first position for his direction of "Gentleman's Agreement" and "Boomerang".

Meanwhile in England, The Motion Picture Herald's British Poll of money-making stars in 1947, a poll in which every exhibitor in the country nominates, in order of preference, the Ten British Stars who have been the biggest box-office draws in the previous twelve months, elected Anna Neagle, not only first lady of the screen, but first in the International Field of Fame. James Mason, for the fourth successive year, took first place as the leading box-office male star.

Leading, lengths ahead of the other pictures, in the year's race for best box-office, was the Herbert Wilcox produced picture, starring Anna Neagle, "The Courtneys of Curzon Street".

In the International Roster, Bing Crosby took first place; James Mason, second; Anna Neagle, third; Margaret Lockwood, fourth; Bette Davis, fifth; John Mills, sixth; Alan Ladd, seventh; Humphrey Bogart, eighth; Ingrid Bergman, ninth; Bob Hope, tenth.

Motion Picture Herald's American Poll of money-making stars, for 1947, listed in the following order: Bing Crosby, Betty Grable, Ingrid Bergman, Gary Cooper, Humphrey Bogart, Bob Hope, Clark Gable, Gregory Peck, Claudette Colbert and Alan Ladd.

British Stars, who have appeared in films, made in Britain, were acclaimed as follows: James Mason, Anna Neagle, Margaret Lockwood, John Mills, Stewart Granger, Patricia Roc, Michael Wilding, Deborah Kerr, Robert Newton, Trevor Howard, in the order given.

We do not know how James Mason and Anna Neagle feel as second and third to Bing Crosby, but in our opinion the rating is great; and we are particularly happy for our old friends, Anna Neagle and Herbert Wilcox, who have continuously and persistently produced pictures over a long period of time. There is no more gracious lady upon the Screen than Anna Neagle, who in the matter of Public Relations, and an ability to give of herself, without ostentation, remains unique among our film stars. —EDITOR

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Warner Bros. Increase Production Plan 40 Pictures For Coming Year

Warner Bros. motion picture studio set its sights on the most ambitious year in its history, backed up by unprecedented recent signing of additional stars, producers, directors and production units. Jack L. Warner, after months of preparation of the 1948 Warner Bros. program, announced that a capacity schedule of top quality productions has been put into work, with twelve productions due to go before the cameras in the first quarter of the year alone.

Important alliances with Cagney Productions, Transatlantic Pictures Corp. of England, Michael Curtiz Productions and United States Pictures are highlights of the new production program.

40 Pictures In Preparation

With more than 40 pictures now in various stages of preparation, Warner revealed that Bette Davis, Humphrey Bogart, Joan Crawford, Errol Flynn, Ann Sheridan, Barbara Stanwyck, Lauren Bacall, Dennis Morgan, Jack Carson, Ronald Reagan, Jane Wyman and 20 other Warner Bros. stars have been assigned top roles for the coming year.

Gary Cooper, James Cagney, Danny Kaye, Ingrid Bergman, James Stewart and Alfred Hitchcock head the personalities brought under the Warner Bros. banner within the past few weeks, through long-term contracts and special production-and-release agreements.

New additions to the Warner Bros. creative roster include famed directors Bretaigne Windust, Elliott Nugent and Henry Koster and writer-producer Anthony Veiller. Producer and writer lists are being further augmented, Warner disclosed, in preparation for the studio's new activity peak.

Quality To Be Improved

"We are going all-out", Warner said, "to meet today's challenge with the most important program of quality motion pictures we have ever undertaken. Solid entertainment will be the watchword of that program. We are going to film dramas, comedies, melodramas and musicals from hit plays, best selling novels and powerful original stories that have the human interest qualities which insure entertainment.

To Shoot 12 In January

"We expect to have twelve pictures in production or ready to shoot at the studios by January".

Those, Warner said, will be: "Key Largo", which will star Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore and Claire Trevor in the screen adaptation of Maxwell Anderson's drama under the direction of John Huston, produced by Jerry Wald; "Rope", first of the Transatlantic Pictures productions in Technicolor which Alfred Hitchcock will direct with James Stewart as the star; "The 49'ers", to be filmed in Technicolor as a Michael Curtiz production with Curtiz directing; "Until Proven Guilty", to star Joan Crawford and to be produced by Jerry Wald; "Autumn Crocus", from a play by Dodie Smith, screenplay by Irmgard von Cube and Allen Vincent, to star Viveca Lindfors, sensational new Swedish actress, which Henry Blanke will produce; "The Fountainhead", a continuing best seller by Ayn Rand, which Blanke also will produce; "Ethan Frome", starring Robert Davis; "The Story of Seabiscuit", film biography of the great race horse, to be filmed in Technicolor, with David Butler directing and William Jacobs producing; "The Turquoise", by Anya Seton, to star Errol Flynn, Claude Rains and Dorothy Malone; "Copper Hill", Gary Cooper's first picture on his new long term contract, which producer Alex Gottlieb is having prepared from a novel by Stephen Longstreet; "Girl From Jones Beach", to star Dennis Morgan, Jack Carson and Janis Paige, also to be produced by Alex Gottlieb; "June Bride", starring Bette Davis from a story by Eileen Tighe and Graeme Lorimer, written as a screenplay and to be produced by Ronald MacDougall, Bretaigne Windust to direct; and "Sunburst", by Aleck Block and Dietrich V. Hanneken, also to be produced by Ronald MacDougall.

Film Pictures In England

After completing "Rope", at the Burbank Studios, Alfred Hitchcock will direct Ingrid Bergman in "Under Capricorn", which will be filmed in Technicolor at the Warner Studios in England under terms of the unique agreement made by Warner Bros. and Transatlantic Pictures. Both films, Warner said, will be handled by the world-wide distribution facilities of his company, adding that "both the American and British industries will benefit from such an exchange of talent and facilities."

The newly completed Warner-Cagney partnership brings future James Cagney starring vehicles under Warner release. It will bring immediately two best-sellers to the Warner release schedule. Starting shortly is Thorne Smith's "The Stray Lamb". It will be followed by Adria Locke Langley's "A Lion Is In the Streets". Both films will star James Cagney and will have William Cagney at the production helm. According to William Cagney, Warner Bros. also will release the recently-completed film version of the William Saroyan drama, "Time Of Your Life".

After completing the Technicolor special, "The 49'ers", for Warner release, Michael Curtiz Productions will film "Forever and Always", a modern musical also in Technicolor to star Jack Carson and Doris Day.

United States Pictures, with "My Girl Tisa" completed and ready for release, is preparing "The Long Way Home", Millard Lampell's drama to reunite Lilli Palmer and Sam Wanamaker, the "My Girl Tisa" co-stars; Robert Sylvester's "Dream Street", Dan Totheroh's "Distant Drums", and Jack Kafka's boomtown tale, "The Apple Orchard", and "Sister Act", by Fanny Hurst, with music, for early production.

Seven Producers Active

The accelerated production pace will be continued throughout the year with seven producers now actively preparing seventeen additional valuable story properties assigned to them by Warner. Most of these are in completed script form with studio writers assigned to polishing jobs where they are not already in "ready to shoot" form.

Henry Blanke, presently handling production reins on the Bette Davis starrer, "Winter Meeting", has been given two additional Davis vehicles to prepare for filming. They are "Ethan Frome", from the Edith Wharton novel, and "The Two Worlds of Johnny Truro", by George Sklar. Also on Blanke's slate is "Return of the Soldier", by Rebecca West, screenplay by Catherine Turney.

Alex Gottlieb will produce "The Story of Will Rogers", an inspirational American annal starring Will Rogers, Jr., to be filmed in Technicolor. "The Gay Nineties", a Michael Curtiz Production, to star Jack Carson, Doris Day and S. Z. Sakall; and "One Last Fling", an original by Herbert Clyde Lewis.

Producer William Jacobs, currently supervising, editing and scoring on the recently-completed "April Showers", starring Jack Carson and Ann Sothern, has been assigned an important Technicolor property, "Montana", to be filmed in actual locale starring Ronald Reagan; and "When Old New York Was Young", to be made in Technicolor with a cast headed by Dennis Morgan, Jack Carson, Lois Maxwell and Dorothy Malone.

Harry Kurnitz is preparing and will produce an important American biographical chapter based on the life story of Eddie Cantor, to be filmed in Technicolor; and "Cleopatra Arms", from a story by Everett Freeman, screenplay by Kurnitz, to star Dennis Morgan and Lauren Bacall.

Seton I. Miller's schedule includes a drama based on "Bright Leaf", a new novel by Foster FitzSimons; and "Colt .45", screenplay by Miller, to be directed by Raoul Walsh, to star Errol Flynn.

Jerry Wald, with "The Adventures of Don Juan" in current production and "Johnny Belinda" and "To the Victor" both editing, will produce "One Sunday Afternoon", a musical

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RAY PRESENTS



THE English 75% tax import situation appears to be, despite all the conferences, protests, rumours, unchanged on the surface, but big theatres in England are seriously considering the introduction of Vaudeville to stimulate the box-office.

The stockholders of Odeon (London) approved by acclamation, the purchase, by Odeon, of General Cinema Finance Corporation, the J. Arthur Rank Holding Company. J. Arthur Rank did not vote his 2,600,510 shares which he controls. Arthur Kelly, United Artists executive vice-president, attended the meeting in London, but did not vote on behalf of United Artists.

Of the proxies voted, 1,517,885 shares voted for the Rank plan, and 10,592 voted "No", the negative vote is said to represent less than one-third of one percent of the ordinary share capital.

The reported loss of $8,000,000 by General Cinema Finance Corp. on picture production, during the past three years, and the proposal that Odeon take over the Holding Company, created plenty of London press comment and excitement.

IMPORTANT London financial papers opposed the J. Arthur Rank Plan, and openly advised against it, but the result was certainly a tribute to J. Arthur Rank for his Odeon shareholders supported his Plan, and now there is an amalgamation of producing, distributing and exhibiting interests, represented by the J. Arthur Rank Motion Picture Interests, and which have not occasioned the British Labor Government any apparent concern, contrary to the American Government's "Divorce" policy.

It may be, that in the background, the British Labor Government may have a "nationalization policy" of Film Interests, in fermentation, and a consolidation of exhibition, production, distribution, of one of the largest film interests, may be utilized as a simple method towards this plan.

The Profit and Loss report of General Cinema Finance Corp., showed a loss, in motion picture production, for the year ending Sept. 1946, of £1,667,070, this was the year of the production of "Caesar and Cleopatra". The two previous years showed losses of £179,412 and £378,200 respectively.

Unless General Finance is to restrict production activities, a further £2,000,000 in bank facilities will be required, the statement reported, and Rank advised that Odeon would take the responsibility for this financing.

IN explanation of the losses, the statement attributed a major portion of the loss to the necessity of establishing British Film prestige Overseas, and the preliminary expenses of establishing distribution facilities. Profits on pictures, in countries where currencies have been restricted were taken into consideration, as it was reported that these currencies would be released. The report, also, emphasized the necessity for product supply by Odeon for with the restrictions on American Film Imports, Odeon Theatres might find itself in the position of a shortage of product, unless it financially supported motion picture production in England.

Odeon Shares took a drop on the market, in London, when the announcement was made, and following the adverse financial press comments, but the situation in Canada appears to remain unchanged. Building plans, here in Canada, are proceeding, and the London developments do not concern the Canadian Odeon set-up, according to an officer of the Canadian company.

MEANWHILE, pressure in the U.S. gave a downward trend to Film Shares, and profits. On the profit side, two companies, Columbia Pictures and Eastman Kodak were the profit-making exceptions. Columbia's report for the year ending May 31st, 1947, had a net income of $3,706,541, equal to $5.33 a common share, the preceding year, the net income was $3,450,490, equal to $5.22 a share.

Eastman reported a net income of $20,299,661 for 24 weeks ending June 15th, 1947. The net in the same period, for 1946, was $15,992,956. 1947 was equal to $1.63 a common share and 1946, $1.28 per share. Shareholders received a declared dividend of 55 cents in 1947 compared with 35 cents in 1946, the first payable on Dec. 5th, and latter was paid in Oct. 1946. The announcement from Eastman is that raw stock prices have been increased, and laboratories are passing this increase on to distributors and producers.

THE foreign situation has given the American Film Industry much concern, and has reflected itself in the net profit statements. Most producer-distributors feel that from 33 to 37½ percent has been amputated from total revenues, due to the foreign market situation.

Barney Balaban, president of Paramount, in a letter to shareholders, is quoted as stating, "In considering the effects of any loss, or shrinkage of foreign markets upon our earnings, it is essential to bear in mind that due to our large theatre holdings only 10 percent of the world revenues in which Paramount has an interest are derived from foreign distribution of our films. In other words, Paramount, because of its large United States theatre holdings is least affected by foreign restrictions".

Ned Depinet, executive vice-president of R-K-O, Murray Silverstone, president of 20th Century-Fox International, Spyros Skouras, president of 20th Century-Fox, all predict a decrease in revenue from 28 to 38 per cent in foreign returns.

Meanwhile J. Arthur Rank's production of "Henry V", shows a net profit in the U.S. of $1,350,000 for Rank and United Artists showings, during 1947, in 350 theatres, at advanced prices. Harold Auten, special representative for J. Arthur Rank re-picture sales, states that the "Henry V" returns are the largest made, on any British picture released during the year.

A STATEMENT, by the Hon. C. D. Howe, Reconstruction Minister of Canada, mentions conservation of American Dollars in relation to "Amusement Purposes". "Such programs as low cost housing and industrial development, which will produce United States dollars, will have high priority, but much of our current investment for commercial, office, service and amusement purposes can, and must, be deferred".

Expansion of Film Production in the British Commonwealth was proposed by Frank Lauder, British Film Producer visiting Australia. The Australian Information Bureau reports that stars, writers and technicians should be secured in all countries of the British Commonwealth and the building of large studios in Australia, New Zealand, South Africa, Canada, together with a big integrated system of Commonwealth film production, was advocated by Frank Lauder.

THE U.S. looks for a peak foreign film import year, with an increase of 50% in foreign film imports. There will be approximately 190 foreign film imports, the larger number, Italian and French. A survey made by

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Toronto and District

By BILL PRESS

ARCH H. JOLLEY has been so busy with affairs of the Motion Picture Theatres Association of Ontario and the National Committee of the Motion Picture Exhibitors Association of Canada that he has been forced to forego speaking engagements in Provincial centres for the time being.

Jolley has sent out pledge cards to the theatre proprietors of Ontario which guarantee that the entire benefit of tax removal by the Dominion Government will be passed on to their patrons. This step is part of the organized drive to secure the abolishment of the 20 per cent war excise tax in connection with which a meeting is to be held shortly under the direction of Chairman J. J. Fitzgibbons. Incidentally, Secretary Jolley reported that many of the signed pledge cards had already been returned to his office and he expected a solid 100 per cent front in the response.

The delegation to lay the anti-tax brief before Finance Minister D. C. Abbott has been selected. It comprises P. W. Mahon of Regina, chairman, Charles Bourassa of Montreal, A. J. Mason of Springhill, N.S., and Floyd Rumford, Forest, Ont.

In listing current admission scales, Canadian exhibitors have adopted the significant policy of describing the Federal levy as "War Tax" and not as an amusement tax which has long been collected by Provincial governments. The reason is obvious.

* * *

Sarnia has become a hot spot for juvenile presentations. The Famous Players' Imperial Theatre gave out with a "Western Cartoon Show", with free comic books, on the morning of Monday, Dec. 29th, and also conducted a special program of cartoons and a contest for the Saturday matinee. Meanwhile the Odeon is featuring its Movie Club shows on Saturday mornings. * * *

A Polish-language feature, "Queen of the Suburb", was booked into four different halls in central Toronto on successive nights during the holiday season for its Canadian premiere. The added shorts included a news weekly, a National Film Board release, a Polish travel picture, "Paderewski Plays", "Guilty Men" and a cartoon. The program was screened in halls on Queen Street, Claremont Avenue and Dundas Street, with one performance being given each night.

* * *

Joanne Birks, International Film Distributors steno, has left Toronto to work in sunny California.

Members of the Famous Players 25 Year Club have been saddened by two deaths. Harry E. L. Peer, 56, a theatre veteran of Guelph and one of last year's candidates to the club, died in St. Joseph's Hospital in Guelph, leaving his widow and one son. He was president of Local 357 of the Operators Union and had been chief projectionist of the Palace Theatre.

The other death was that of William Henry York, 54, projectionist of the Regent Theatre, Ottawa, who passed away after a lingering illness. He was to have been initiated into the Famous Players Club Jan. 13th and as a friendly gesture his membership certificate was sent to him before he entered a state of coma. He left his widow, a son and daughter.

* * *

Toronto downtown managers made special arrangements for new attractions for New Year's Eve by introducing fresh programs for the last night of the old year to run past the midnight hour. Manager Fred Trebilcock of Shea's concluded the engagement of "Fun and Fancy Free" at supper time on Dec. 31st and substituted Paramount's "Road to Rio" which has more appeal for adult fun-seekers.

* * *

The Ontario Theatres Inspection Branch is adding emphasis to the recent suggestion that adults should be segregated from the youngsters at Saturday matinees, particularly in the larger cities of the Province. The move follows complaints that the children were being molested by perverts. The hint is given that unless theatre managers co-operate in the segration plan, the subject may be incorporated in the regulations of the Theatres and Cinematographs Act when it would become compulsory.

* * *

Only one feature has been added to the list of "Adult" pictures by the Ontario Board of Moving Picture Censors, this being "High Tide".

* * *

The film and theatre companies have received a New Year's gift from the Dominion Government in the repeal at the end of the year of the excess profits tax which was imposed as a wartime measure in 1941. The tax had been reduced to 15 per cent early in 1947, after having been lowered in the preceding years by successive stages. The tax of 30 per cent on regular corporation profits, distinct from the excess profits levy, is being continued indefinitely however.

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RAY LEWIS - - - Editor and Publisher

BERT H. WILKES - - Associate Editor

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— Correspondents —

A. L. FAIRWEATHER.....Saint John, N.B.
J. J. CONKLIN.....Winnipeg, Man.
BRUCE PEACOCK.....Regina, Sask.
JACK DROY.....Vancouver, B.C.
WILL McLAUGHLIN.....Ottawa, Ont.
BILL PRESS.....Toronto, Ont.

Manager Mel Jolley of the Marks Theatre, Oshawa, went after the family trade during the school holidays. Four color cartoons were added to the regular matinee bill each day of the week and on the Monday afternoon there was a gift for every child.

* * *

An argument is going on in theatre circles of Ontario as to whether Deisel-driven auxiliary power plants should be installed to provide theatre-front illumination during the current blackout. The great majority are opposed to the installation of private power facilities for several reasons, one of which is that the cinemas have already established the right for limited entrance lighting as a safety precaution. If theatre fronts were fully illuminated by Diesel equipment, there would be some who would shout, "Those people are getting away with it again" — even though the exhibitor advertised the method used.

* * *

A welcome visitor to Toronto recently was Ben Smith of the Pam-O Film Company in Buffalo. Ben, a brother of Abe Smith, M-G-M branch manager in Saint John, worked in Canada many years ago. He was with Warner Brothers in Montreal and First National in Toronto.

* * *

The Community Theatre, Hamilton, gave free picture puzzles to all juvenile patrons at two matinee shows, the bill for which included "Enchanted Forest" and "Jungle Princess". Manager Al Sedgewick of the Palace at St. Catharines also had a special gift inducement for all patrons of the Odeon Movie Club. * * *

The Biltmore Theatre, Kingston, has been offering a variation of the Odeon Movie Club idea with a series of Saturday morning programs featuring "Mr. Story Teller" in a group of children's tales. The screen bill also included eight cartoon comedies.

WARNERS *Canadian* NEWS - NOW AVAILABLE

The Canadian Movie Industry-- A Year-End Review

By HON. J. EARL LAWSON, K.C.
President, Odeon Theatres of Canada Limited

Certainly in terms of its significance, as well as in dollar volume, the motion picture in 1947 became the most important single new item in the United Kingdom's post-war trade with Canada. Before the war, the value of Britain's film trade with this country was small by comparison with other branches of commerce and the returns erratic.

For the 12-month period just ended, the earnings of British-made films in Canada set an all-time record, as did also the number of motion pictures shown theatrically and non-theatrically; the average number of engagements played in Canada per film and the average earnings per film.

British Equipment Installed

In 1947, too, with the first important purchases and installations of British-made theatre equipment, another entirely new phase of film trade with Britain was initiated. In such lines as theatre projection machines, Canada has always imported all her requirements but had not, previous to 1947, bought from Britain. The change has come about for two reasons. First, there is the much closer relationship with the British film industry which followed Mr. J. Arthur Rank's active entry into the Canadian field in 1945 and second, the outstanding success of the research program launched by British manufacturers of precision instruments which resulted in the introduction to world markets last year of superior equipment for theatre use.

Britain can continue to increase her exports during 1948 and thereafter in both these fields. But for the immediate future, the rate of such increase will depend in very large measure on the ability of the Rank Canadian theatre circuit and others to carry through their respective program fo the improvement, modernization and necessary expansion of the services and facilities they provide the public.

Canadian Theatres Can Improve

Canada's theatres still have some distance to go before they can equal either in service or in available seating capacity per thousand of film-going population, that which the British cinemas are able to offer even under present conditions. I was particularly impressed, during a first-hand study of cinema operation which I made recently in the United Kingdom, with the ability of the British film industry to maintain its extremely high level of operating efficiency. It is also keeping up, at least in part, that continuous process of modernization — the addition of television to cinema programs for example — which is necessary in any business governed chiefly by public tastes and preferences.

Theatre Attendances Increase

Public demands on the film industry in Canada increased greatly during the war. In 1946, motion picture theatre attendance, totalling 277,538,798 paid admissions, had therefore risen to approximately 20 times the national population. A market survey which we recently completed in one urban area of eastern Canada showed that nearly 99 per cent of residents attended motion pictures. When rural areas are taken into account, the national average is naturally lower but it is steadily climbing.

There has been a relatively steady trend toward higher theatre attendance in Canada over a period of years. The trend parallels, roughly, the process of industrialization across the country since the motion picture is, above all, a chief relaxation for the industrial community and the industrial worker and therefore important to industry generally from the morale standpoint, a fact which is fully recognized in England.

Public Demands More Comfort

But rising attendance figures alone do not tell the complete story. There has also been a definite public demand for higher standards of customer comfort and convenience. In terms of physical properties, this means more modern theatres including new ones, the re-styling and redesigning of interiors, better technical methods of presenting film programs.

To meet, fully, this public demand as it now exists would require a major program of new construction and modernization across the Dominion, much larger than is either practical or possible under present conditions. The film industry in Canada, as a whole and by individual companies, is already readjusting its plans to present necessities including shortages both of materials and of U.S. dollars. In this case, the restrictions under which this industry must operate, in the immediate future, can to a considerable extent, be voluntary and self-imposed. The failure of any industry to govern itself voluntarily so as to bring about an equitable distribution of available product, in times of scarcity, to all outlets of that industry necessarily brings governmental regulations and arbitral tribunals to control certain phases of that industry.

Re-examine Building Methods

As much as two years ago, however, the film industry in Canada, facing this public demand for greatly expanded services, took the initiative itself by a re-examination of building methods and materials. In the limited amount of new construction since, strictly modern theatre structures have succeeded in eliminating much of the use of critical materials such as bricks and lumber as well as electrical and heating equipment suitable for home-building. Increasingly, theatre buildings are engineered as well as designed and their equipment tends to be more and more specialized therefore less adaptable to other purposes. There has also been, as the industry expanded, an increase in the use of Canadian-made equipment and furnishings and in the number of Canadian manufacturers selling to the film industry. At the present time, this is at its highest level in many years. As an example, the Odeon circuit alone, to fill part of its requirements for a single item of theatre equipment, takes the entire output of one Canadian factory.

One interesting result of the film industry's research into building methods will receive a practical test in Canada during 1948. By radical changes in the design of the theatre auditorium and by the use of standardized structural units, material reductions can be made in the construction costs of small theatres. If successful, this means that motion picture theatres may now be built in Canadian communities which were formerly considered too small to support such an undertaking. The development has social as well as economic implications since retail trading areas which do not possess such community centres invariably lose business to those which do.

Future Looks Promising

Summarized, the position of the motion picture industry in Canada, at a time when purchases from the United States must be curtailed, is more fortunate than it would have been at any previous period. Until 1945, virtually all the entertainment which Canadian cinemas offer, came from the United States and had therefore to be paid for with U.S. dollars. Now, the British film is already established in the Canadian market and can take an increasing share of theatre playing time. This applies not only to companies such as Odeon which have a direct British connection, but to all Canadian theatres. Based on the British ability to supply, the same situation applies also, from 1948 on, to theatre equipment. As the expansion of the film industry proceeds, the less specialized types of theatre equipment and furnishings can be provided from purely Canadian sources and the present situation may have the effect of stimulating Canadian production in a number of these lines.

Television More Important

Late in 1947, one new development of less immediate but potentially high long-range importance, began to receive film industry attention. This was television. Again, Britain appears to have taken a leading position since cinema-television had been installed in some theatres just prior to the outbreak of war. Not only has the tele-

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Warner Bros. Increase Production Plan 40 Pictures For Coming Year

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version of a great stage hit in Technicolor which will star Dennis Morgan and Janis Paige; "Silver Lining", the story of Marilyn Miller, to be filmed in Technicolor with June Haver in the role of the scintillant Ziegfeld star; "John Loves Mary", Norman Krasna's Broadway stage hit, with Ronald Reagan, Jack Carson, Wayne Morris, Patricia Neal and Edward Arnold; "Happy Times", a romantic comedy with music in Technicolor, in which Danny Kaye will start his career as a Warner Bros. star; and "Flamingo Road", by Robert Wilder, starring Ann Sheridan.

Ronald MacDougall, supervising final editing on "The Decision of Christopher Blake", starring Alexis Smith and Robert Douglas, is preparing the previously mentioned "June Bride" and "Sunburst".

Many Features Completed

Features recently completed and awaiting release are: "Treasure of Sierra Madre", an adventure drama starring Humphrey Bogart, Walter Huston and Tim Holt; a second drama "Silver River", starring Errol Flynn and Ann Sheridan; "My Wild Irish Rose", Technicolor super - musical starring Dennis Morgan; "Night Unto Night", starring Ronald Reagan and Viveca Lindfors; "Two Guys From Texas", Technicolor comedy romance with Dennis Morgan, Jack Carson and Dorothy Malone; "Romance on the High Seas", a Michael Curtiz Productions' Technicolor musical starring Jack Carson, Doris Day, S. Z. Sakall, Janis Paige and Don De Fore; "My Girl Tisa", a United States Pictures production starring Lilli Palmer and Sam Wanamaker; "The Woman in White", starring Alexis Smith, Eleanor Parker and Sydney Greenstreet; "Wallflower", with Robert Hutton, Joyce Reynolds and Janis Paige; "Whiplash", starring Alexis Smith, Dane Clark, Zachary Scott and S. Z. Sakall, and "Always Together", with Robert Hutton and Joyce Reynolds.

Also unreleased and specifically mentioned by Mr. Warner as an outstanding comedy is "Voice of the Turtle", starring Ronald Reagan and Eleanor Parker in the screen version of the stage hit by John van Druten.

"Life With Father", Academy calibre classic of American family life starring William Powell and Irene Dunne, will have nation-wide general release in 1948, following special pre-release engagements this year.

Momentum of this 1948 program, Warner said, is counted upon to maintain the Warner Bros. reputation as the most alert producing company in the motion picture industry.

"Everything", he declared, "indicates the records of the company will be completely surpassed".

YEAR-END REVIEW

(*Continued from Page 5*)

vision industry in Britain advanced to the point at which introduction of large-screen television in theatres is planned and manufacture of equipment begun, but the output of such equipment will shortly reach the point at which exports to Canada could be made if, and when cinema-television became possible here.

RAY PRESENTS

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Vog Films estimated, that in the U.S., there are now 250 theatres converted to the exhibition of foreign language films. Loew's, Skouras, R-K-O, Brandt, Century, have been playing foreign-produced films.

Foreign importers are of the opinion that only the outstanding foreign-language pictures will secure distribution profits. In respect to foreign-language profits, the press plays an important part, in such revenue, for the foreign-language pictures which excite the press into paying tributes to their quality and artistry, are the foreign-language pictures which register at the box-office.

IN Canada, the foreign-language film, particularly French Italian and Russian, have made themselves felt on the Film Market, but the pictures shown have been only the big ones. In Canada, the British pictures are not classed as foreign.

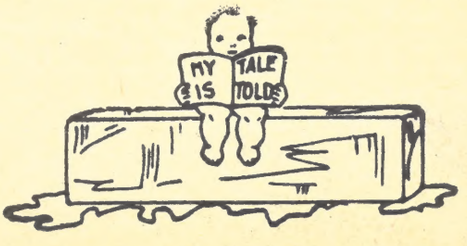
In watching U.S. retrenchment plans and economies, the sinking in of the idea that advanced prices for motion pictures in the regular motion picture theatres are not in keeping with the times in which we live, in studying audience reaction, Governments' desire for increased revenue through taxation, it is evident, that at no time in motion picture history has it been so vital and important for complete motion picture accord within the Industry; and no time has been important as our time, for Motion Picture Public Relations and the strengthening of our own Trade Press in all countries.

Motion Picture Trade Publications have been, generally, looked upon as a step-child within our Industry. Some of our wise showmen have considered the Film Trade Press important and have contributed generously to its support, through advertising budgets, but this is not the concensus of opinion, nor an unanimous financial support.

This is one complex in our Industry which has been difficult to understand, in view of the fact that our business is Big Business and Big Business has its own publications, through various affiliations and ramifications, a press which costs certain industries millions of dollars. Why our Industry doles out its advertisements to the Film Press, which it knows cannot live, unless by such support, since its circulation is limited, is one situation which we have found it difficut to understand, particularly the Trade Press in countries which are, in relationship to the United States, termed foreign.

TAKE for an example The Canadian Moving Picture Digest, now in its 33rd year of publication; its services have been so varied and have covered so many years, that it is not necessary to expound on this subject and yet this publication has fluctuated, during these many years, from showing a loss in its annual statements, to just about breaking even. Will you tell us why? The fact, that U.S. trade papers come into Canada is definitely not the right answer, anymore than a statement would be, that the American Film Industry should forget about its revenue in foreign markets.

No where, in the world of foreign film markets, has the American motion picture a more friendly market than in Canada. Why take the good always for granted? We leave you with this question in our digest of current events as Ray Presents them.



Silverstone Succeeds Samson As Fox Canadian Sales Manager

Hard on the heels of the announcement of the retirement of Sydney Samson, as Canadian Sales Manager for 20th Century-Fox, because of ill-health, is the announcement of the appointment of Arthur Silverstone as Samson's successor as Fox Canadian Sales Manager.

Arthur Silverstone, 45-year old veteran of the film industry, entered the ranks in 1920, as an assistant cameraman for the International Newsreel. In July, 1924, while on the Continent, he joined United Artists in England as a salesman. In 1938 he was appointed General Sales Manager and Assistant to Joint Managing Directors of U-A, in England. In June of the following year he left England for New York on business. War intervened and he was appointed to the United Artists home office as assistant to the Eastern General Sales Manager. In 1940 he became U-A District Manager for New York, Philadelphia and Washington. He resigned in 1942 to join Sam Bronstone Productions as world-wide representative. In 1943 he joined 20th Century-Fox International Corp., the headquarters for Fox foreign branches, as home office representative in New York. In December, 1943, he became special sales representative for 20th Century-Fox Limited, London, England. In 1946 he was elevated to Joint Assisting Managing Directorship of 20th Century-Fox British Company in London, England. Late in December, 1947, he was recalled to the home office of 20th Century-Fox International Corp. in New York. On January 1st he was promoted to the position of Canadian Sales Manager for 20th Century-Fox, with head office in Toronto.



ARTHUR SILVERSTONE

A. W. Smith, Jr., 20th Century-Fox General Manager, was host to distributor and exhibitor executives, at a special luncheon in honor of Arthur Silverstone, at the Royal York Hotel on Tuesday, January 6th.

Those in attendance were: John J. Fitzgibbons, President, Famous Players Canadian Corp.; Ben Geldsaler, F-P Head Supervisor; Morris Stein, F-P Eastern Division Manager; Larry Bearg, F-P Western Division Manager; Rube Bolstad, F-P Secretary-Treasurer; Jack Arthur, F - P Theatre Supervisor; James Nairn, F-P Director of Publicity and Advertising; Hon. J. Earl Lawson, President, Odeon Theatres of Canada; George Peters, Vice-President, Odeon Theatres; Clare Appel, Supervisor, Odeon Theatres; Harvey Hunt, Odeon Theatres Head Booker and Buyer; Larry Graburn, Odeon Theatres Director of Publicity and Advertising; Sam Bloom, Sam Fine, B & F Theatres; N. A. Taylor, President, Twinex Theatres; Raoul Auerbach, Vice-President, Twinex Theatres; Harry Mandell, Secretary - Treasurer, Twinex Theatres; Sam Fingold, President, National Theatres; Ralph Dale, Head Booker and Buyer, National Theatres; Haskell Masters, Warner Brothers Canadian Sales Manager; Ted Gould, M-G-M Canadian Sales Manager; Henry Nathanson, President, Metro-Goldwyn-Mayer Pictures of Canada; Leo Devaney, R-K-O Canadian Sales Manager; A. W. Perry, Canadian General Manager, Empire-Universal Films; Charles Chaplin, United Artists Canadian General Manager; Oscar Hanson, Canadian General Manager, Monogram Pictures, Frank Vaughan, Monogram Canadian Sales Manager; Frank Fisher, Eagle-Lion Canadian General Manager; David Griesdorf, President, International Film Distributors; Gordon Lightstone, Paramount Canadian General Manager; Louis Rosenfeld, Canadian General Manager, Columbia Pictures; Jule Allen, Herb Allen, Sol Allen, Gurston Allen, Premier Operating Corporation; Ben Freedman, President, Allied Exhibitors Association; Ben Okun, President, Biltmore Theatres; Arch Jolley, Secretary, Motion Picture Theatres Association of Ontario; E. W. Wells, Secretary, Toronto Film Board of Trade; Arthur Gottlieb, President, Film Laboratories Limited; Jack Chisholm, Associated Screen News; Miss Ray Lewis, Publisher, Canadian Moving Picture Digest; Hye Bossin, Managing Editor, Canadian Film Weekly; Miss Helen Allen, Movie Editor, Toronto Evening Telegram; Jack Karr, Movie Editor, Toronto Daily Star; Roly Young, Movie Editor, Toronto Globe and Mail; Bill Gladish, Canadian representative for Box office and Motion Picture Herald; H. J. Bailey, Toronto Branch Manager, 20th Century-Fox; Harvey Kathron, W. J. Reid, Lionel Lester, Salesmen, 20th Century-Fox; Sam Glasier, 20th Century-Fox Canadian Publicity Representative.

Much Talk Of Television Follows Announcements

We may expect to see as much rivalry in the Television field as we saw in those days when Talking Pictures were first introduced with synchronized musical backgrounds as the forerunner.

A report from Paramount Pictures, which has seriously been experimenting in the Television field for several years, announces that a "Movie Shot, shown in a 66-second Span" has been accomplished, and that Paramount has produced pictures by photographing images on a Television Screen.

The Television Broadcasters Association, recently demonstrated, at the Waldorf-Astoria, New York, theatre-size motion pictures of the same quality as those used in the ordinary newsreels. Although Paramount Pictures did not divulge the "secret process", officials stated that the usual time lag, between the shooting of special events with the usual optical cameras, their processing, and subsequent showings in theatres, would be greatly reduced.

There is in addition, the possibility of exposing most motion picture film in centrally located processing plants, using a television camera at remote spots "on locations" and relaying, via micro-wave radio from location, to processing depots, the scenes.

Three rounds of the Louis-Wolcott championship fight, televised over WNBT from Madison Square Gardens, and several scenes from "The Late George Apley", Theatre Guild's play, televised through the same station, were utilized for the demonstration at the Waldorf-Astoria, which took the president of Famous Players Canadian Corp., John J. Fitzgibbons, to New York to view the demonstration.

The screen was approximately 10 by 12 in size, and the usual projection machine utilized, presenting the scenes televised clearly.

There were about 300 guests, representing coast-to-coast television interests at the demonstration. Paul Raibourn, vice-president of Paramount Pictures, described the film system and announced the annual awards made by the Television Broadcasters' Association.

MEEHAN RETURNS

With the return of S. E. Meehan, proprietor of the Academy Theatre, Lindsay, after a long rest in California, J. M. Gibson, interim manager, is being transferred to the Nola Theatre in Ottawa, from which Sam Hebscher is to be switched to the Savoy Theatre, Hamilton, as successor to Bob Maynard. The latter went to the Hamilton Palace after the retirement of George Stroud, the pioneer showman. Gibson was previously assistant manager of the Centre at Peterborough.

« Capital Story »

By WILL McLAUGHLIN

MOTION pictures of Toronto harbor, taken from the hold of the National Research Council radar ship, "Radel", were shown to a meeting of the Science Association in the Research Council auditorium. The pictures were made by photographing the screen of the radar within the ship as the boat moved in and out of the harbor. Accompanying the pictures was an explanation of the radar by the ship's captain, H. Ross Smith of the National Research Council. The "Radel" returned a month ago from its cruise through Lake Ontario during which many such radar films were made.

* * *

During the clean-up of the Blue Room at Standishall, the head waiter found an upper set (or was it lower?) of lady's false teeth under one of the tables. Up to time of writing these notes, none of the wives or lady friends of theatre managers and guests who attended the annual pre-Christmas shindig of the Ontario Motion Picture Theatres Association (Ottawa and district) has claimed the dental fixture. Rather embarrassing for the lady, but the head waiter promises to keep her name strictly confidential should she decide to claim the biters.

* * *

N. A. Taylor, president, R. Auerbach, vice-president, and Myer Axler, supervisor of theatre operations, were among the 20th Century Theatres executives who came down from Toronto to attend the opening of the Elgin Dual Theatre on Christmas night. Mayor Stanley Lewis officially inaugurated the new Little Elgin, and manager Ernie Warren described the developing of the novel project from the drafting board to the finished structure. Among others present for the ceremony were Police Chief MacDonnell, Fire Chief Burnett and representatives of the local press.

* * *

George M. Degnon, director of publicity for R-K-O Radio Pictures, spent a few days in town prior to New Year's. George was a busy man in arranging a private screening of "Crossfire", and the advance advertising campaign for the film which is currently showing at the Regent Theatre, but he managed to make a few friendly calls at the local newspaper offices.

Films now available for use of Ottawa organizations were previewed for a large audience at the National Research Council auditorium to acquaint local groups with th variety of pictures now accessible under the recently formed Ottawa Film Council plan. Clarence C. J. Miller, chairman of the preview committee, announced that steps have been taken to install the film catalogue in the Ottawa Public Library as a more direct link with the life of the city. In other towns and cities of Ontario, public libraries are already distributing educational films.

* * *

Stewart (Stu) Gillespie, chief of the film department of McKim Advertising Ltd., headquarters at Toronto, spent the New Year with relatives and friends here. The former Elgin Theatre manager was accompanied by Mrs. Gillespie and their small child.

* * *

Call for Lon Ramsdell!!!! This corner is sorry to have missed you on your second visit to the capital on public relation business for Donald Wolfit and his London Company. Also wish to express our appreciation of the "gift" you left in care of manager Ray Tubman, of the Capitol Theatre. Jean and I were thinking of you over the Christmas and New Year holidays.

NATIONAL BOOKING COMPANY

Hermant Building

wish to announce that the following

INDEPENDENT THEATRES

have recently joined our

BOOKING ASSOCIATION

- **Bancroft Theatre, Bancroft**
- **Rex Theatre, London**
- **Queen's Theatre, Hespeler**
- **Imperial Theatre, Humberstone**
- **Vogue Theatre, Toronto**
- **Fox Theatre, Toronto**

Enquiries Respectfully Solicited

HAROLD KAY, Manager

Montreal News

By ROY LESTER

LIONEL SHAPIRO, whose best-selling novel, "Sealed Verdict", is being brought to the screen by Paramount with Ray Milland and Florence Marly in the starring roles, has arrived in New York from Hollywood. After a vacation there, Shapiro will go to Montreal, his home-town, to start work on a novel which will have modern Italy as a background. "Sealed Verdict" is a first novel by Shapiro, a former Canadian newspaperman who achieved fame during the war as a battle correspondent. Recently he has been CBS representative in Rome.

* * *

It is learned that Mary Pickford will make a public appearance here in connection with her new picture "Sleep, My Love". The picture is due here some time in the very near future.

* * *

"Scarface", the picture which has been attracting tremendous crowds at the Strand for the past three weeks, is a Peerless release and not Monogram as was reported in this column last week.

* * *

It has been learned that the Kent Theatre has broken all previous box-office records with Eagle-Lion's "Royal Wedding", which is now in its fifth week. Meanwhile the management has announced that a re-issue of Paderewski's "Moonlight Sonata" will be exhibited shortly.

* * *

The Renaissance Film Company held a dinner at their nearly completed studio on Cote Des Neiges Road this past week with over 300 people attending. The Company plans to produce both French and English pictures.

* * *

Show attendance at this time of the year is usually lax, and this year has proven no exception to the rule. However those Montrealers bearing the cold winds that were prevalent these past few days were provided with entertainment that was both varied and colorful, for "Down To Earth", "Road To Rio", and Pasternak's "This Time For Keeps", are currently featured on the main circuit.

* * *

The New Year's Eve shows, in spite of the fact that there was no vaudeville, were sellouts . . . Congratulations to Phil Maurice, Tommy Cleary and the executives of Consolidated Theatres Ltd. for their fine handling of the annual Christmas party.

CANADIAN PICTURE PIONEERS 7th ANNUAL MEETING

THURSDAY, JANUARY 22nd, 1948

KING EDWARD HOTEL - TORONTO, ONT.

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